throughout the base arrangements, two, four, six, and even more upright joints are seen, directly over one another, and the walls built up in an indirect and out-of-perpendicular direction, as may be observed in many modern streets by scanning the faces of the walls. And not only is very little attention paid to the arrangement of bricks in walls, but they are sometimes laid in a composition of mud, or vegetable mould, mixed with a small quantity of lime, and drowned with water; and the bricks are laid in this conglomeration, with great, staring, irregular joints, sometimes half an inch, inch, and more in thickness. It is impossible that the outer walls of buildings, carried up with this stuff, can ever become perfectly dry, or remain so but for a very short time, as the action of the atmosphere will be continually fretting the joints away; and it also readily imbibes and retains moisture from rain, &c., as such a mixture is always of a soft and spongy character.

With reference to the bond of brickwork, most bricklayers feel unconcerned, and scarcely evince any interest or take any pains about it; indeed, at the present time, such is the apathy of bricklayers that a vast majority of them are totally unacquainted with its properties—of the manner in which bricks should be disposed and arranged so as to obtain the greatest amount of strength, and that the walls may thus afford the utmost resistance both to transverse and longitudinal pressures. And this is very remarkable, when it is considered that bricklayers are constantly laying of bricks, and are thus continually observing their arrangements. But it is well known that invariably they evince the utmost degree of carelessness in this all-important particular. Experience has very often proved to us these facts, that whilst young workmen have been kept constantly upon the performance of the coarsest and meanest of work, they never evinced the slightest disposition to improve themselves in the execution of their work, which was always inferior and badly done; and no advice to act otherwise would induce them to alter their proceedings. But immediately that they were placed upon superior descriptions of work, and some little pains were taken to instruct them in it, it was remarkable to observe with what avidity it was received, and how very soon they improved in their manner of execution, and afterwards performed their general work better and neater. All who have had experience in building, know full well the trouble and anxiety that are usually caused in the selection of good, well-informed, and qualified workmen, fit for the execution of particular kinds of work in the art of bricklaying; in whom trust and confidence can be placed to execute work neatly, soundly, and regularly. The workmen's want of attention, and just appreciation of the paramount importance of the quality and soundness of their work, are well known; and the responsibility which they not only subject themselves to, but their employers as well, ought to deter them from attempting hasty, bad, and improper work of any kind; for any neglect or false arrangement is almost sure, sooner or later, to be found out, and the consequences of such neglect may be attended with serious disasters and expense. Failures are of common occurrence, and many of these cannot be attributed otherwise than to slovenly, improper, and inefficient execution, and to the ignorance of superintendents of workmen. Sometimes the carelessness and habitual inattention of workmen, both to the orders given to them and the general manner of executing their work, are the cause of failures. This state of things is to be deplored, and it behoves all who have any influence over the execution of works to aid and assist in having it performed at all times in a neat and sound manner; no matter where or in what position it may be situated. Works that are placed underground require more attention to these particulars than those which are placed on the surface, in order to ensure their stability and success. Works, therefore, of any magnitude, or where responsibility is involved, require in all cases to be strictly attended to and watched; and the performances of workmen should be placed under constant supervision as they proceed.

Good, sound, and regular bond, and neat, close, and clean workmanship, are the leading points to be observed by workmen in raising brick walls. The nature and properties of the materials used in the manufacture of bricks and in the composition of mortar are of that resisting or silicious quality—when the bricks are properly made and burned, and the ingredients of the mortar are proportionably and properly mixed together—that time and atmospheric influences will but very slightly affect or impair them; indeed, Pliny says, if he be considered as an oracle in the matter, that bricks which are well burned, hard, and of good quality, will last for ever. Then, as good materials can be procured, bad work should not stand in the way of so desirable an acquisition,—of handing our works down to posterity; and all parties, but more particularly workmen, ought to keep this always in view, namely, that good, sound, well-bonded work and sound materials will last for ages. The practical operations of executing brickwork are usually left to the supervision of a foreman of bricklayers, who ought to be a well-informed and an accomplished workman; and he should understand the nature and properties of the materials he is using—of brick-bond—of the general arts of construction, and of the principles of statics. During the supervision of his men he should endeavour to make them perform their work, at all times and in all cases, in a neat and sound manner; for then, not only will he bring credit to his employers, but to himself likewise; and he will stand a chance of being encouraged, and of rising in the world.

It is highly essential to the exterior appearance, as well as to the soundness, good workmanship, and durability of all vertical and direct walls, that every brick should be laid horizontally, perpendicularly, and straight with the outer face. In the cases of curved walls and arches, pains should be taken to lay the bricks tangentially to the curves, that is, the middles of the faces of each course of bricks next the faces of the walls, or next the centres, should be laid perpendicularly to the extremities of the radii of all those points; and in battering walls, the bricks should be laid with their beds at right-angles to the faces of the batterings. In all cases it is extremely desirable that the outer faces of all kinds of walls and the *soffits* (undersides) of arches should be made as even, smooth, and uniform, as possible; which are the principal points to be attended to for the purpose of warding off and preventing the penetration and action of the weather upon them.

The production of beauty in the plain surfaces of walls is mainly dependent upon the symmetry of their parts; and a more pleasing effect may be produced by neat, well-executed brickwork, than with irregular-sized stones. Succession and uniformity in the disposition of bricks arrest the attention, and impress the imagination; for, when the eye wanders over and traces the successive pyramidal and vertical directions of the perpends without any interruption, the whole uniformity creates an excitement and produces a pleasing and lasting effect; but when the succession is interrupted, or any irregularities are observable, the sense of beauty and effect is directly marred and checked. Perpendicularity, and absolute uniformity of disposition, then, should be the constant aim of the workmen in the arrangement and execution of brickwork. It is, therefore, of the utmost importance in the production of neatness, uniformity, and excellence in brickwork, that in the building of all kinds of brick-walls and arches the vertical joints or perpends should be preserved and *scrupulously attended to*, or, in other words, that the cross-joints of the alternate recurring courses of bricks should be kept straight, so as to correspond, and fall perpendicularly over those beneath. This important process in the art of bricklaying is, we are sorry to say, very seldom considered by workmen; hence the almost universal waving, and dissimilar direction of the cross-joints: and here we cannot too deeply impress upon the bricklayer, that, not only is a beautiful effect produced by paying particular attention to this important particular during the actual execution, but transverse and longitudinal ties, which produce strength and durability to walls, are also dependent upon its observance. The proper arrangements and disposition of bond are nearly destroyed when the perpends are neglected; and we are perfectly aware that irregularities, both in the widths and lengths of most common bricks, render attention to this truly irksome, or, indeed, scarcely possible; but still, when workmen take pains in the execution of their work, these little minor difficulties can be easily overcome, and are made to vanish by proper regulations in the thickness of the cross-joints, and during execution by selecting bricks of approximating widths and lengths.

JOHN PHILLIPS.

OBJECTORS TO THE CAMDEN SOCIETY.

THE determination of the general meeting reported in our last number has proved unsatisfactory to a large number of the members. A document containing the following passages has received the signature of a large number of influential persons, and is now in circulation among the resident graduates of the university:—

"At this meeting the Committee proposed no alteration in the laws to which we think it necessary now to advert, except that the law requiring periodical meetings at Cambridge should be abrogated. But whilst this change would not meet the objections which the committee had themselves avowed to exist against the society, it would throw the whole management of the society's affairs more exclusively than before into the hands of the committee. Added to this, the committee, with the majority of the society present, evinced their determination to continue to act upon the same principles, and to pursue the same course of operations which had deprived the society of its ecclesiastical and academic patrons: and, as an earnest of the spirit in which that majority are prepared to act, all suggestions for any material change in the executive of the society were rejected.

Thus the executive of the society remaining virtually unchanged, and being supported by a majority in the determination to maintain a position which we consider still to be pregnant with evil, and alike disrespectful to the authorities of the church and university, we deem our longer connection with the society inconsistent with the respect which we owe to both these bodies. At the same time we disapprove of the spirit which has of late guided the society's proceedings, and which will avowedly influence them in future, as alien from the objects for which the society was originally founded. We have, therefore, determined to withdraw from the society."

We have received several very strong letters on the subject, urging that the Protestant members of the society should at once form another society for the study and improvement of church architecture alone. An influential resident member writes us, what must be evident to all, that under the present executive the Cambridge Camden will continue to be a *polemical* association.

ART-UNION OF LONDON.

LIST OF THE PRINCIPAL PICTURES SELECTED BY PRIZEHOLDERS, TO MAY 21ST.

The Origin of the Guelph and Ghibeline Quarrel, by A. Elmore, price 262*l.* 10*s.*; Jews lamenting over the Ruins of Jerusalem, M. Claxton, 200*l.*; the Parting of Sir Thomas Moore from his daughter, S. A. Hart, 300*l.*; "Simchath Forah," S. A. Hart, 150*l.*; a Stone Quarry, F. R. Lee, 126*l.*; the Greeting, Witherington, 150*l.*; View near Ourmelo Castrada, W. Leitch, 100*l.*; the Guagers are Coming! J. P. Philips, 150*l.*; Sunshine and Showers, F. R. Lee, 63*l.*; the Song of Olden Time, J. C. Hook, 80*l.*; One of the Propaganda Fide, S. A. Hart, 84*l.*; Mill Ford, Devonshire, F. R. Lee, 100*l.*; the Stranger Inquiring his Way of a Hungarian Goatherd, Zeitter, 100*l.*; Landscape and Cattle, E. Williams, 40*l.*; a Summer's Evening on the Beach, Hastings, A. Clint, 84*l.*; Scene from Peveril of the Peak, Solomon, 63*l.*; Entrance to Newhaven, A. Clint, 70*l.*; Pedlars' Camp, W. Shayer, 84*l.*; the Market Cart, F. R. Lee, 100*l.*; the Happy Italian Boy, G. Stevens, 60*l.*; the Departure for Battle, J. E. Collins, 65*l.* 5*s.*; the Island of St. Giulio, G. E. Hering, 60*l.*; Bacchante and Bacchanal, W. Salter, 55*l.*; Bianca and Lucentio, Wehnert, 60*l.*; Crossing the Ford, A. E. Jeffrey, 50*l.*; River Nid, near Knaresboro', H. Jutsum, 50*l.*; Fortune-Telling, E. P. Leahey, 60*l.*; the Gipsies' Retreat, W. Shayer, 47*l.* 5*s.*; Amoret and Prince Arthur in the Cottage of Sclaunder, F. R. Pickersgill, 50*l.*; Shady Lane, Summer, F. R. Lee, 60*l.*

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